

Date: Wed, 19 Mar 1997 18:53:14 -0500
Reply-To: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
Sender: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
From: SU FRIEDRICH <sufriedrich@COMPUSERVE.COM>
Subject: Exp Docs for Bart (and hello)
To: FRAMEWORKS@LISTSERV.AOL.COM
X-UIDL: bb794cda2fb7a0188e2ea89e4794dece

Dear Bart,

I saw that someone already mentionned HIDE AND SEEK; if you're wanting to look at it, get in touch with Women Make Movies (dz@wmm.com), they're distributing it, as well as my earlier work.

And hello to everyone, since I just joined.

If you're in/near LA, the American Cinematheque is showing 4 programs of my work on April 11 & 12. I'll also be at the San Fran Cinematheque showing older work on April 3 and HIDE AND SEEK on April 6.

That's all for now, but I'll keep you posted.

And by the way, have you seen the January issue of WIDE ANGLE? It's by Scott MacDonald, about the history of Cinema 16, the subscription membership film group run by Amos and Marsha Vogel from 1948-1963. They had 7,000 members. Often 500 people would be at a screening....It makes one think, when you see how hard it is these days to get people off their couches and out to see experimental & doc films.

All the best Su Friedrich

For info on FrameWorks, contact Pip Chodorov at <PipChod@aol.com>.

X-Mailer: Mozilla 3.0 (Win16; U)
Mime-Version: 1.0
Date: Wed, 19 Mar 1997 02:50:19 -0800
Reply-To: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
Sender: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
From: FC <fc@ENTERACT.COM>
Subject: Re: exp docs
To: FRAMEWORKS@LISTSERV.AOL.COM
X-UIDL: d332327c176655404d0267a36f2fd3ef

Odd, so far, that no one has mentioned the early 70s Brakhage films that are about as close, in spirit, to an "experimental documentary" as one can imagine -- the "Pittsburgh Trilogy," which consists of "eyes," "Deus Ex," and "The Act of Seeing With One's Own Eyes," any one of them showable separately, and a bit later, the hour-long "The Governor." All these films marry a somewhat observational camera with Brakhage's own abstracting/musical tendencies.

There's also Joyce Wieland's "Solidarity," Hollis Frampton's "Winter Solstice," Bruce Baillie's "Port Chicago" and "Here I Am." All of these take a somewhat observational camera as a starting point.

Among more recent work, a number by Peggy Ahwesh, such as "Martina's Playhouse," also start with observational camera work, in her case often echoing home movie styles.

For the word "documentary" to mean anything, it seems to me, one must distinguish the way imagery is used from the way it is used in other kinds of filmmaking.

Fred Camper

Fred Camper

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X-Sender: bnewm01@curly.cc.emory.edu
Mime-Version: 1.0
Date: Wed, 19 Mar 1997 10:28:18 -0500
Reply-To: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
Sender: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
From: "Brian M. Newman" <bnewm01@EMORY.EDU>
Subject: Re: experimental docs
To: FRAMEWORKS@LISTSERV.AOL.COM
X-UIDL: 712d22e0c4e29649e85e758cf37c5ff5
Status: RO

I think I would consider Chick Strand's "Anselmo" as an experimental documentary. It's a great film.
b

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X-Sender: shedden@interlog.com
X-Mailer: Windows Eudora Light Version 1.5.2
Mime-Version: 1.0
Date: Wed, 19 Mar 1997 09:42:11 -0500
Reply-To: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
Sender: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
From: Jim Shedden <shedden@INTERLOG.COM>
Subject: Re: Experimental Docs
To: FRAMEWORKS@LISTSERV.AOL.COM
X-UIDL: d943d4ced3ab9c0d037e6809db456cef
Status: RO

And, if it's historical, Jon Jost's Speaking Directly is brilliant. Also, though it had some mainstream success, Sherman's March (Ross McIlwee) should not be overlooked. There are so many that come to mind, so I will revisit this question later.

Jim Shedden
Coordinator, Special Projects
Art Gallery of Ontario
Phone: (416) 979-6660, ext. 452/fax 204-2708

For info on FrameWorks, contact Pip Chodorov at <PipChod@aol.com>.

X-Mailer: Mozilla 3.01C-KIT (Win95; U)
Mime-Version: 1.0
Date: Tue, 18 Mar 1997 23:15:57 -0800
Reply-To: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
Sender: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
From: Dominic Angerame <Danger@SJ.BIGGER.NET>
Subject: Re: exp docs

To: FRAMEWORKS@LISTSERV.AOL.COM
X-UIDL: 5d9def51cbb3561cc17a75e38df88803

Bart--As I hate to do toot my own horn, check out CONTINUUM;
DECONSTRUCTION SIGHT; PREMONITION; IN THE COURSE OF HUMAN
EVENTS, not
your normal doc, but in the spirit of the experimental. You could e mail
me for descriptions.

Dominic
Danger@sj.bigger.net

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X-Sender: vsoe@pop.sirius.com
Mime-Version: 1.0
Date: Tue, 18 Mar 1997 19:57:34 -0700
Reply-To: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
Sender: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
From: valerie soe <vsoe@SIRIUS.COM>
Subject: Re: Gathering Evidence
To: FRAMEWORKS@LISTSERV.AOL.COM
X-UIDL: e162b9b7fbb4a66d3e1b95d7de82228c

You wrote:

>I have chosen not to tell what I have chosen so as to get a broader perspective

That makes sense. I would recommend several makers from the Bay Area,
including the following:

Craig Baldwin
Tribulation 99
Oh No, Coronado!
Sonic Outlaws
Greta Snider
No Zone
mute
Futility
Our Gay Brothers

Portland
Thad Povey
Duermita Ninita
(new movie based on Baudrillard poem)
Phil Patiris
Iraq Campaign
Marlon Riggs
Tongues Untied
Black Is, Black Ain't
Lynne Sachs
Which Way Is East
House of Science
Jay Rosenblatt
The Smell of Burning Ants
Short of Breath
Alfonso Alvarez
La Reina

and some out-of-towners

Janice Tanaka
Memories from the Department of Amnesia
Who's Gonna Pay for these Donuts, Anyway?
Rea Tajiri
History and Memory
Cauleen Smith
Daily Rains
Chronicles of a Lying Spirit by Kelly Gabran
Lisa Mann
Seven Deadly Sins
Anne Robertson
Seven-Day Diary

These are off the top of my head. Many of the films are available through Canyon Cinema. Videos are at Video Data Bank or NAATA Distribution in San Francisco. All use documentary footage as a jumping-off point for experimentation. All bend the formal boundaries of their respective genres and formats. I've shown all as experimental pieces but they're definately non-fiction films as well.

Let me know if you need more info about any of them--

valerie

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Mime-Version: 1.0
Date: Tue, 18 Mar 1997 16:14:32 -0000
Reply-To: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
Sender: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
From: Brook Hinton <brook@SIRIUS.COM>
Subject: Re: Experimental Docs
To: FRAMEWORKS@LISTSERV.AOL.COM
X-UIDL: c1dbf38876bb0fa467039f0672fd955f

If past/historical work is an option, I would recommend looking at Chick Strand's films, as well as Jon Jost's documentary work, especially
Plain Talk and Common Sense.

brook

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Sender: Experimental Film Discussion List
<FRAMEWORKS@LISTSERV.AOL.COM>
From: Pip Chodorov <PipNY@AOL.COM>
Subject: Re: experimental docs
To: FRAMEWORKS@LISTSERV.AOL.COM
X-UIDL: 35eee63cbd8287e09d07d9bc2a0f5042

Bart,

Here are some traditional documentaries by experimental filmmakers :

- In the Street, by Helen Levitt (1952)
 - M.M. in Motion, by Vivian Ostrovsky (1992)
 - Vel, by Regine Steenbock (1987)
 - Divine Horsemen, by Maya Deren (1951)
 - Nitrate Kisses, by Barbara Hammer (1992)
- (Plus films by Trinh T. Minh-Ha, Yvonne Rainer, Chantal Akerman...)

But "experimental documentary" is a hard term to define. I have been seeing some interesting "personal research" films, such as Pacino's "Looking for Richard", but much more personal, so one could say, more experimental. These lie somewhere between diary film, autobiography and documentary:

- Omelette, by Remi Lange (1993)
- Film Portrait, by Jerome Hill (1970)
- Fast Trip Long Drop, by Gregg Bordowitz (1993)
- Window Water Baby Moving, by Stan Brakhage (1959)
- Fuses, by Carolee Schneeman (1967)
- Cooperation of Parts, by Daniel Eisenberg (1987)
- Memento Mori, by Jim Hubbard (1995)
- Munchen-Berlin Wanderung, by Oskar Fischinger (1927)
- (Calcutta) Go, by Hans Scheugl (1993)
- Log Abstract, by Scott Hammen (1985-1990)
- The Winter Footage, by Ken Jacobs (1964-1984)
- Unsere Afrikareise, by Peter Kubelka (1966)
- Tarch Trip, by Hiroyuki Oki (1993)
- Through & Through, by Barbara Sternberg (1991)
- See for Yourself, by Jerry Tartaglia (1995)

Consider most films by Su Friedrich, Jonas Mekas, M.M. Serra, Barbara Sternberg, Steve Sanguedolce, Ian Hugo, Henri Storck, Howard Guttenplan, Scott Hammen, Jakobsois, Boris Lehman, Laszlo Moholy-Nagy, Hiroyuki Oki, Vivian Ostrovsky, Jean Painleve...

There are also performance-films, such as those of Kurt Kren or Gordon-Matta Clark, or land-art films, such as those by Nancy Holt or Robert Smithson

Lastly, there are films which rework documentary footage, such as Len Lye's Trade Tattoo (1937) or Rhythm (1957), Esfir Schub's Fall of the Romanov's (1927), Holly Fisher's Bullets for Breakfast (1992) or Abraham Ravett's In Memory (1993).

These lists are not at all definitive, but more to sketch the boundaries of the experimental documentary genre...?

Also, these are all films, so not sure how they would fit into a video festival.

-Pip Chodorov

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